

SIMPLE·LESSONS·IN



WATER·COLOR·PAINTING·

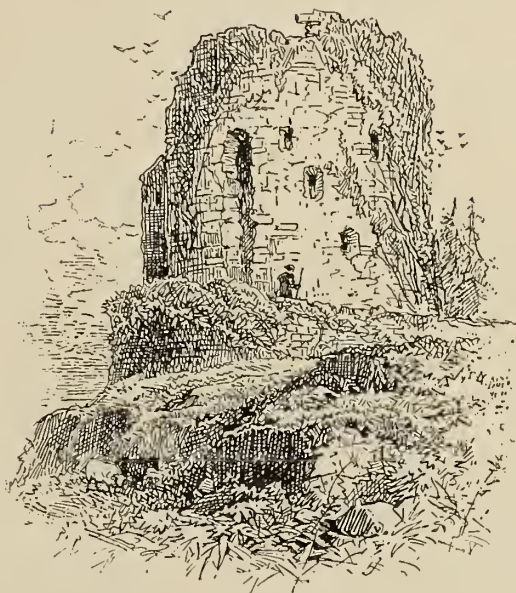
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Hereward Brackenbury.

VERE FOSTER'S
SIMPLE LESSONS IN WATER-COLOR.

LANDSCAPE.



EIGHT FACSIMILES OF ORIGINAL WATER-COLOR DRAWINGS,
AND THIRTY VIGNETTES AFTER VARIOUS ARTISTS.

WITH FULL INSTRUCTIONS
BY AN EXPERIENCED MASTER.

BLACKIE & SON:
LONDON, GLASGOW, EDINBURGH, AND DUBLIN.

1883.

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VERE FOSTER'S SIMPLE LESSONS IN WATER-COLOR.

LANDSCAPE.

INTRODUCTION.



DRAWING in Black Lead Pencil in these lessons is taken as having been already mastered, either by the help of *Vere Foster's Drawing-Books* or otherwise. In adding another collection of Simple Studies of Landscape Painting to those originally issued in Vere Foster's Water-Color Series, a few words may perhaps be necessary to explain the intention of this new work. Hitherto the endeavour

has been to guide the pupil in elementary study only, with the aim of enabling him to become proficient in simple outline, and the early stages of water-color painting. The small preceding works containing studies of landscape and shipping by Callow will have given to the student some insight to the method used for water-color washes, and very simple light and shade, and there has been no intention to embarrass him with "finished" pictures. The time, however, has now arrived when the knowledge gained in the former lessons should be supplemented by instruction of a more advanced order, and therefore this later work will furnish our young friends with the necessary directions for making water-color "pictures" of a simple but effective kind.

The drawings, which form the pictorial portion of this volume, have been carefully selected as progressive lessons, and so arranged that the pupil may copy them easily. The directions will be found plain and intelligible to the student, being free from any attempt to confuse by using "high flown" artistic language; the list of colors is simple and inexpensive, so that a very small outlay will suffice for providing the pigments required for copying the pictures.

The plan adopted in the printed instructions is to proceed stage by stage with the pupil, much in the same way as an artist would give lessons to a student personally. Of course the pupil will have to use his judgment in certain matters, such as matching the tints with the original, but if a constant comparison is made the eye will soon become accustomed to the proper strength of color.

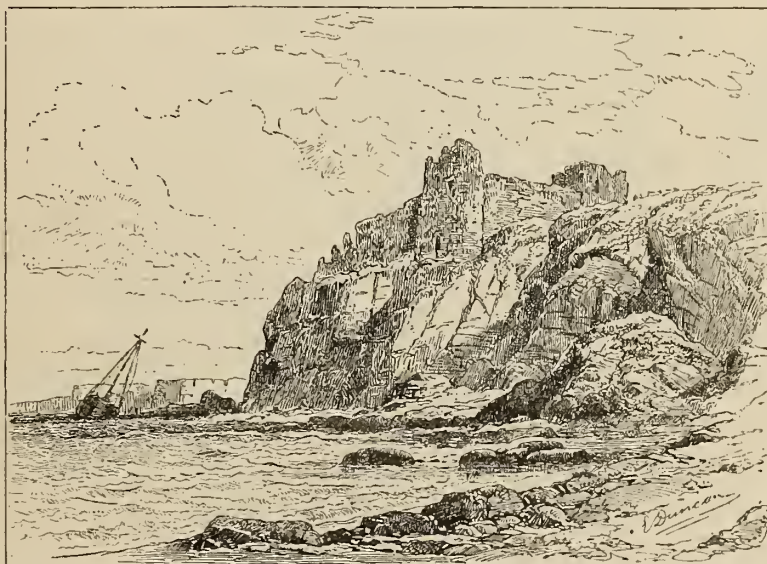
The "outline" being a most important part of the lesson, great care should be taken to ensure correctness, and in order to show the pupil the kind of outline required, a diagram of the first study has been introduced. By carefully looking at it from time to time the proper strength of pencilling will be learned for the entire set of views. It may also be observed that in painting the light and shade, should any of the grey tones be very dark, a little Lamp Black may be added to the grey color to give it solidity.

The use of the penknife for taking out lights is recommended in preference to Chinese White, as it requires some experience in the use of that pigment to ensure a pleasant appearance. Should a soft half-light be wanted, it can be done by putting a little clean water on the spot with a brush, and wiping it out with a piece of wash leather, but care must be taken that the water does not spread itself over any other parts of the drawing.

Should the pupil not be successful in his first attempt at copying the pictures, let him not be disheartened, but cheerfully try again and again, and not give up his subject until he has conquered it, remembering that

the greatest artists have attained their excellence by perseverance and labour. The following colors will be amply sufficient for copying the views:—

- | | | |
|-------------------|-------------------|--|
| 1. COBALT BLUE. | 7. BURNT SIENNA. | 14. LAMP BLACK (for increasing
the depths of grey). |
| 2. PAYNE'S GREY. | 8. BURNT UMBER. | 15. OLIVE GREEN. |
| 3. NEUTRAL TINT. | 9. LIGHT RED. | 16. ROSE MADDER. |
| 4. YELLOW OCHRE. | 10. VENETIAN RED. | 17. GAMBOGE. |
| 5. BROWN MADDER. | 11. LAKE. | 18. BROWN PINK. |
| 6. VANDYKE BROWN. | 12. VERMILION. | |
| | 13. INDIGO. | |



TANTALLON CASTLE.

Reduced from Vere Foster's Drawing-Book.

The Vignettes are inserted to form useful hints for the introduction of figures and foregrounds to landscape compositions, and will be found useful practice for copying, first in pencil and subsequently in colors; the outline being in the latter case done with a fine brush charged with Indelible Brown Ink, and the local coloring added afterwards. These smaller illustrations have been taken from Vere Foster's Drawing-Books of Landscape, Figure, and Marine, in pencil.



SUBJECT No. I.—SCENE ON SNOWDON.



THERE are three well-known ways of reaching the summit of grand old Snowdon, but that by way of Beddgelert is by far the most picturesque, and, we may add, dangerous. In changeable weather this route should not be attempted without a guide, for the clouds very often render progress uncertain. In ascending by this way we were once caught in a tempest and had to lie down and cling to the rocks for safety, the mountain soon became enveloped in mist, the clouds being driven with tremendous force against its sides, and all traces of our path obscured. We had arrived close to the “Clawdd Coch” or red ridge, with an awful precipice on either side of us, so that we had to remain a considerable time in our undignified position before the elements were kind enough to allow us to proceed.

Having said so much by way of introduction, we will now try to copy the “Scene on Snowdon,” which forms our opening lesson, by marking off the exact size of the original on the strained paper or sketching block. With an H.B. lead pencil sketch in the large mass of stone in the centre of the drawing, next the outline of the ground, continuing the line from the bottom of the large stone to the edge of the precipice, following on with the crags to the bottom of the picture; the large stones at the left-hand



LANDSCAPE STUDY—NORTH WALES.
Reduced from Vere Foster's Drawing-Book.



SCENE ON SNOWDON.



LESSON IN SKETCHING THE VIEW.

corner must now be added, then the distant mountains, and the forms of the clouds very faintly drawn.

The figure of the woman must follow next, and then the small stones and patches of grass must be accurately outlined, and the birds put in. When finished, a close examination of it should be made, and if found correct the coloring may be commenced.

A true outline being very important, great pains should be taken to have it correct before any color is put on it. A specimen sketch is here given (as well as it is possible to do by a woodcut, which of course lacks the delicateness of pencil), to show what the outline should be like when completed. A careful study of this plate will be an excellent guide for the *strength of pencilling* required for all the outlines.

TO COLOR THE PICTURE.

Mix some Yellow Ochre and a little Brown Madder, about the strength of the tint on the light part of the clouds, wash this color all over the subject, and when quite dry, paint in the blue sky with Cobalt, carrying the same color all over the mountains (except those parts that have yellow on them), and all other *blue* portions of the drawing. A wash of Burnt Sienna must next be carried over those parts of the ground which are of a reddish color. The green portions come next with a mixture of Yellow Ochre and Indigo, and a little Gamboge to give it freshness where the sunlight falls.

Having proceeded so far, make a comparison with the original to see if the Blue, Red, and Green have produced the desired effect, that the whole now begins to have a clear resemblance to the picture. The Blue will perhaps have to be increased here and there, especially down in the valley at the bottom of the mountain.

The Shading may now be commenced with a mixture of Cobalt and a little Light Red for the clouds and mountains, and with the addition of Payne's Grey or Neutral Tint for the blocks of stone, and all other dark

grey parts; when dry, the stones, &c., may require to be made darker here and there, according to the original. The patches of grass will next have to be made greyer in places, for this use Payne's Grey and a little Yellow Ochre, and with the addition of a little Indigo for the crisp touches on the grass. For the dark markings, such as the shadows from the stones, &c., use Burnt Umber, and where very dark add Indigo. The distant patch of sunlight on the mountain will require a wash of Light Red, and with the addition of a little Gamboge, for the patch of bright herbage on the top of the light block of stone, and all other places that require a reddish tint.

The figure of the woman must be done with Lake for the gown, and with a little added Gamboge for the bundle of sticks, and Lake and Cobalt for the upper part of her dress, shaded with Burnt Umber. The red fern close to the light stone is tinted with Burnt Sienna. The lights on the large stone should be carefully scraped out with a sharp penknife. The cap of the woman, and the lights seen here and there on the stones, and on the top of the crags to the right hand of foreground, can be brought out in the same manner.



STUDY OF FIRS.

Reduced from Vere Foster's Drawing-Book.



SUBJECT No. II.—HIGHLAND LOCH.



THE scenery of Loch Awe in the West Highlands of Scotland is of a varied and pleasing character, and the sketch-book of the artist is often enriched by studies made in this picturesque locality. "It is a far cry to Loch Awe," used to be the saying as expressive of a place where few dare trust themselves, a sort of "Ultima Thule." Now, however, it is accessible to all lovers of scenery. The lovely shores of its northern bank are skirted by the wonderful railway which stretches from Callander to Oban, and the steamers from Glasgow to Loch Fyne penetrate to within easy distance of its southern extremity. Having learned to copy our little picture, let us hope that our students may soon visit the scenery of this fine district, to return enriched by sketches of its varied landscape treasures. It abounds in every class of lovely pictures—wild barren cliffs, wooded banks, and islands marked with picturesque ruins of historic interest. The subject for our lesson is a distant view of the loch, with just sufficient water seen to give a charm to the landscape.

The composition of our picture is exceedingly simple, and therefore admirably adapted for beginners. The pencil outline is, of course, the first



HIGHLAND LOCH.



STUDY OF AN OAK TRUNK.

Reduced from Vere Foster's Drawing-Book.

thing to be done, and must necessarily be a neat and careful drawing, with every object correctly defined.

THE SKETCH IN OUTLINE.

Draw the top line of the sheet of water in its exact position, then the dark mass of stone in the centre of the view; if this is correctly done it will serve as a key to the rest of the sketch.

Now commence at the top of the bank, under the trees, at its exact distance from the bottom of the subject, and draw the outline down to the dark stone already sketched in, then the rocks that show just above the bank to the left of the dark stone. The trees will come next, care being taken to put them in their right places; and afterwards the blocks of stone, under the trees, must be carefully and firmly drawn in, no slovenly work being permissible anywhere, especially in details of this kind. Next sketch in the middle distance by drawing the line from the dark stone just over the figures (which must also be put in) to the small trees, and indicate the blue rocks below them.

The roadway must follow next, being careful to draw in the patches of grass at the sides of it, then the rocks and stones with the herbage at the right-hand bottom corner; the distant mountain and bank of clouds will complete the outline. Before proceeding to paint, examine the drawing carefully, to see if it be absolutely correct in all its details. If the sketch seem too dark so that it may show through the coloring, the whole can be reduced by the judicious use of clean bread-crumbs.

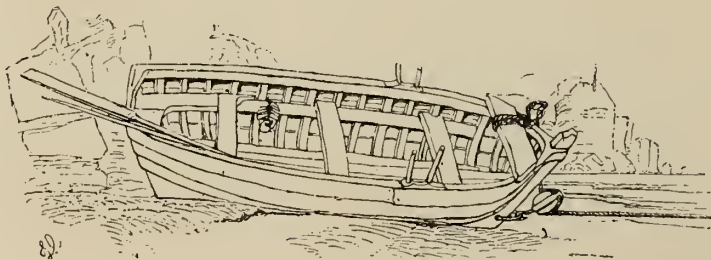
TO COLOR THE SUBJECT.

A pale wash of Yellow Ochre, and a little Venetian Red, of the strength of the tint on the light part of the clouds, must be carried all over the subject; when dry, paint in the blue sky with cobalt, which must be washed over all the blue and grey parts of the drawing, taking care to preserve the forms of the clouds.

Next take some Yellow Ochre and a little Light Red, and paint in all the yellow parts, the grass, roadway, &c. When dry, wash some Pale Rose Madder over the distant mountain, the rocks and stones, and all portions of a reddish tone. The grass comes next, with Yellow Ochre and a little Indigo, and with the addition of Gamboge for those patches that are brighter. The shading of the mountain and clouds must be done with Cobalt and Light Red, which must also be carried over the rocks and all blue-grey portions of the subject; add now a little Payne's Grey or Neutral Tint to the last color, and paint in the dark grey parts, such as the dark block of stone in the centre of drawing, the rocks and stones at the bottom right-hand corner, the dark rock below the trees, &c. The shadow in the middle distance should be done with the same color.

Having compared your copy with the original, strengthen all the dark parts that require it, and proceed to paint in the trees on the left, with Payne's Grey, and a little Olive Green for the darker parts, the trunks, &c., and the touches on the leaves. Now add some Gamboge and go over the darker patches of grass. A little Lake should now be washed over the pinkish rocks and stones, after which put in the markings with Burnt Umber and a little Lake, and with the addition of Indigo where the touches are very dark. Use this color also for the cart and figures.

A little Burnt Sienna must now be carried over the roadway, trees, the light part of middle distance, and all the sunny bits of the picture. A touch of Vermilion on the small figure in the cart will complete the lesson. The light on the stone in the foreground to the right must be scraped out with a sharp penknife.





SUBJECT No. III.—OLD CASTLE, SOUTH WALES.



IN the southern part of the Principality such scenes as that chosen for our lesson are often to be met with. Old buildings, especially castles, are delightful subjects to paint and draw, and when they stand upon hillsides have a grand and imposing appearance. In the counties of Glamorgan and Pembroke especially, these remnants of bygone days stand like the mile-stones along the track of old father Time, to mark the centuries that have passed over our land. These grim records of the fierce strife between contending races, or of the patriotic efforts to repel the bold invaders' persistent attempts at conquest, are interesting alike to the historian and to the descendants of the once contending races.

But now, very often the ancient and the modern are found in close friendship; for the enterprising Welsh farmer not unfrequently establishes himself and family within the walls of an ancient fortress, and flocks and herds are seen peacefully grazing where once deadly strife took place.

TO OUTLINE THE SUBJECT.

In copying our drawing the pupil need scarcely be reminded that a correct outline in pencil is, in *his* peaceful labour, more than "half the battle," and therefore he is earnestly advised not to begin the coloring

until he has satisfied himself that his outline is correct. Should any prominent object stand near the centre of the picture, that should be the first thing to be drawn, and he will now see that the round tower of our castle occupies that position. Having drawn in the central round tower, follow next with the pointed gable, now put in the small flat tower to the left; these having been correctly done, it will be very easy to connect them by completing the walls and the base line of the castle.

You have now an excellent starting-point for the rest of the outline. Draw the sloping hill from the bottom of the round tower to the group of trees, which outline carefully together with the rocks close to them. Now proceed with the drawing of the trees and the wall to the left, then the fallen trunks and figures, and the roadway. The large tree must now be carefully sketched, with the wall and stones below it alternately outlined. The sky and clouds must follow, drawing their forms faintly but correctly. The patches of grass, distant sheep, birds, &c., will complete the outline, which, it is perhaps now unnecessary to say, must be delicately, carefully, and crisply defined with a neat clean outline. A careless sketch, hurried over, is too often a characteristic of young artists, all impatient as they are to hurry to the more pleasant work of coloring.

But no time is lost that will produce an elegant and refined sketch, correct in all its details, and with refinement in its contrast of foreground effect and distant airiness.

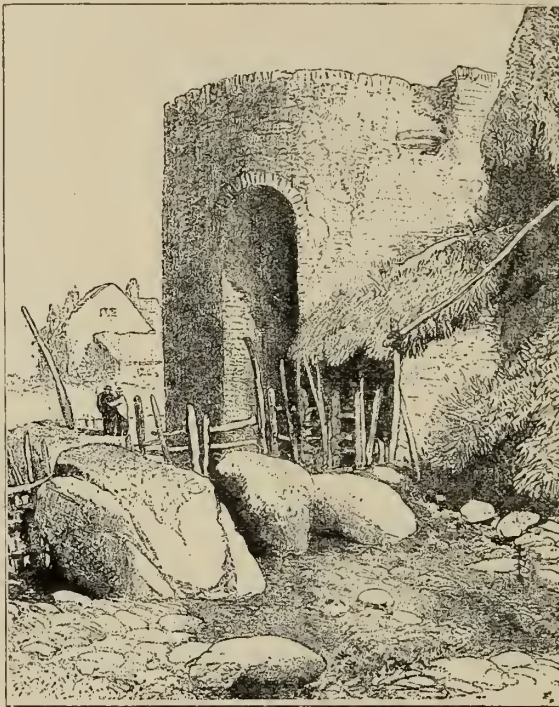
TO COLOR THE SUBJECT.

A mixture of Light Red and a little Yellow Ochre, very pale, must be washed all over the subject. When dry increase the depth of the Light Red over the top part of the sky where the clouds are warmer in tone, and wash it over the side of the castle, and generally over the warm grey portions of the drawing, such as the broad shadow in the foreground, the wall and stones at right-hand bottom corner, &c.

Now paint in the blue parts of the clouds with Cobalt, taking it also



OLD CASTLE, SOUTH WALES.



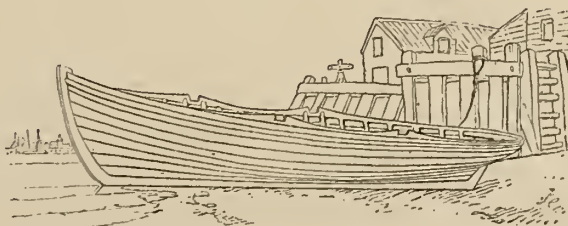
STUDY OF AN OLD LIME KILN.

Reduced from Vere Foster's Drawing-Book.

over the shaded side of the castle, the trees, wall and stones, shadows, and dress of the woman. Next mix Yellow Ochre with some Light Red, and wash it over the warm yellow parts of the castle, leaving the lights; it must also be carried over the yellow hillside, and on every part that is in sunlight, including the trees. By this time the drawing should begin to assume solidity.

The shading must now occupy the attention, beginning with the broad side of the building; a mixture of Cobalt and Brown Madder must be used for this purpose; all the grey parts must be washed over with this color, especially the broad foreground shadow, adding a little Payne's Grey to the color, the large tree, wall, &c., and the trees and bank above the figures. The dark trees must next be done with Indigo and Brown Pink, and with less Brown Pink for the distant ones. This color must also be used for the dark patches of foreground grass. Burnt Umber with a little Lake, is the color for the markings, branches of the large tree, fallen trunks, figures, &c. A general examination and comparison with the original must now be made, and the colors strengthened here and there where required. The lights on the castle may be carefully scraped out with a very sharp penknife.

A slight wash of Burnt Sienna passed over the bottom part of the foreground, the trunks of the fallen trees, the bit of warm light on the wall, and here and there on the trunk and foliage of the large tree, will give a pleasing effect. The shawl of the woman is produced by a little touch of Vermilion, and, if put in daintily, will give life and interest to the little picture.





STUDY OF POPLARS.

Reduced from Vere Foster's Drawing-Book.



SUBJECT NO. IV.—ON THE RIVER DEE.



FROM its peaceful birthplace at Bala Lake the river Dee glides softly along the meadows at the foot of the Berwyn Hills, passing onward through the vale of Corwen until it reaches Llangollen, when its smooth surface suddenly changes to a rushing torrent as it dashes over the dark ledges of rock that form the river bed at this charming place, and having delighted the spectator with its grand cascades, passes onward, and again assumes its former character.

The subject of our lesson represents one of those quiet scenes so familiar to the artist who knows where to seek for them, and therefore delights in picturesque “bits” of landscape.

The composition of the picture is all that can be desired for our young student. The forms are so well balanced that the bare outline sketch should form a most pleasing little composition. The eye is led into the view so completely by the river that we wonder what is to be seen beyond the bridge, and we dwell, as it were, within the picture. Let us now begin to outline our little picture, having warmed ourselves, it is to be hoped, into an interest in its subject, and made it “the labour we delight in”—a little enthusiasm will make the work all the easier.

OUTLINE OF THE SUBJECT.

Having marked off the exact dimensions of the original, begin to sketch in the principal central object, which is the wooden hut, and the dark stone behind the figure. Next comes the water line, from the stones on the right of the woman to where it touches the left-hand side of the picture. The bank with the large tree upon it must now be drawn, carrying the line down to the hut; following with the yellow bush, then the stones and the figure on them.

The blocks of rock beneath the bank must now be done, and the foliage above them; now comes the tree, which must be very carefully outlined, and the trunk and branches well defined.

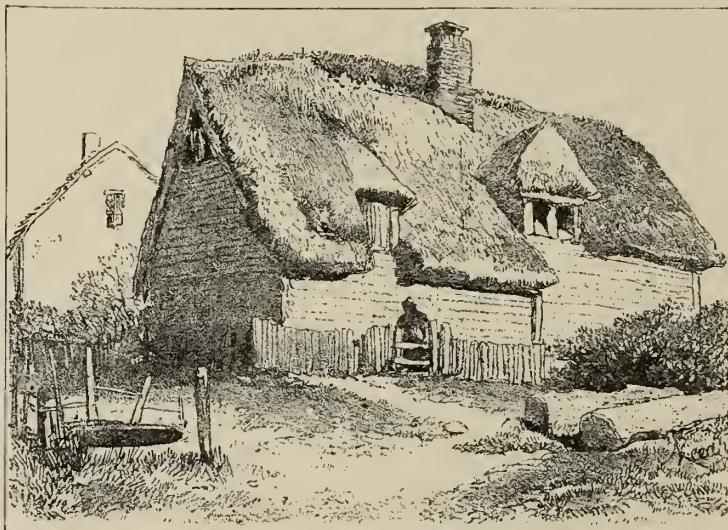
Proceed next to carefully delineate, in outline only, the trees behind the hut, the bridge, and distant trees, and rocky bank; the distant water must follow, then the mountain and clouds. The stones and shore at the right-hand corner, with the reflections and lines on the water, and distant birds, will bring the outline to a close. Once carefully sketched, however, it is well, sometimes, to pause, leaving the work of painting to commence another day's work. The mind then proceeds more freshly to work, little errors, unseen before, may thus be detected and remedied, and a better beginning be insured. As the old proverb has it, "A work, well begun, is half ended."

TO COLOR THE SUBJECT.

Carry a pale wash of Rose Madder, with a little Yellow Ochre, all over the subject; when dry repeat it over the distant mountain and the rest of the drawing, with the exception of the sky. With a faint wash of Cobalt now paint in the blue parts of the sky, and take it over all the blue portions of the drawing. Next add a very little Light Red to the Cobalt, already on the palette, which will give the tint for the shades of the clouds, and carry the same color all over the blue grey parts, the reflections in the



ON THE RIVER DEE.



OLD ENGLISH COTTAGE.

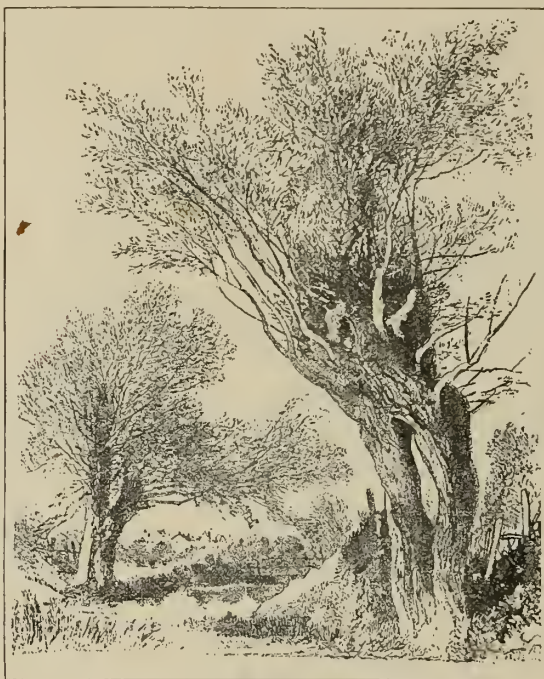
Reduced from Vere Foster's Drawing-Book.

water, the distant bridge and grey shore at the right-hand bottom corner, also the markings on the mountain. The drawing will now be ready to receive the yellow washes, and Yellow Ochre must be the color for the first general wash; it must be carried over the yellow bush beneath the hut, and the bank, as well as the large tree, and the trees over the dark central stone; a much paler wash to be put over the sunny part of the distant mountain, and wherever yellow appears.

The green must come next, by adding to the Yellow Ochre some Indigo, of course matching, as nearly as you can, the tint of the original; it must be washed on without reference to the leaf touches (which will come after). Next take some Payne's Grey and a little Light Red, and paint in the grey shades (taking the shade of the stones beneath the bank as a pattern for the color), with this put in all the shades and shadows, and the grey bit of shore. The dark greys must next follow, by adding some Indigo to the last color; this must be carried over the dark central stone, and hut, and all dark grey touches.

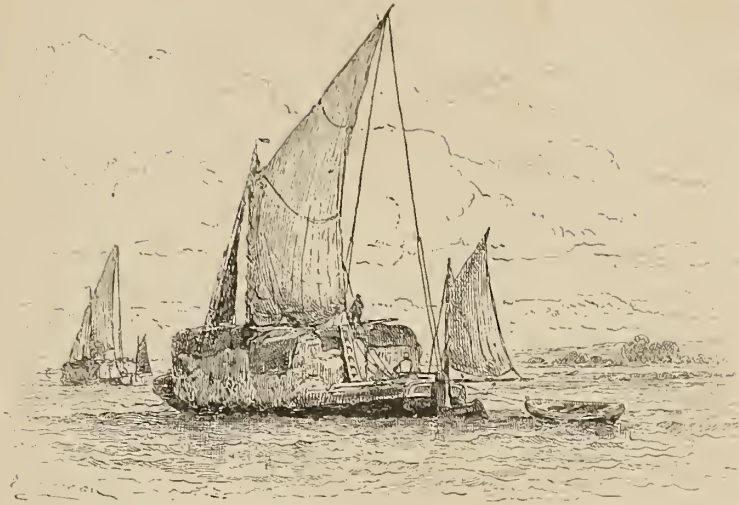
Now put in the grey green foliage with Payne's Grey and some Brown Pink; this will do for the grass touches on the bank, and the dark green touches on the yellow bush. For the brown markings use Burnt Umber, and where they are warm, add some Lake; the shadow on the hut must be rather dark, according to the original.

The drawing being quite dry, compare it carefully with the picture, and correct any errors. A final wash here and there of Light Red with Yellow Ochre, and a touch of Vermilion on the figure, will complete the study. All lights should be carefully scraped out with a sharp penknife. This must be done at the very last, and with careful thought and decision beforehand, as if it be *overdone*, the picture may be vulgarised so as to be irremediable, save by making an entirely new drawing, afresh from the very beginning. Many a promising work of the young artist has been destroyed by a desire to complete the picture, without sufficient thought as to *how little* of these "finishing touches" may be necessary.



STUDY OF POLLARD WILLOWS, SURREY.

Reduced from Vere Foster's Drawing-Book.



SUBJECT No. V.—VIEW ON THE THAMES



THE exquisite beauty of what is called “the Upper Thames” is so well known, and has been so often written about, that but few remarks are necessary in introducing our picture to the student. It may be permitted only to a few of our readers to actually see the locality of our sketch, but those who have looked down upon the grand river from the heights of Richmond have indeed enjoyed a “feast of beauty.” To have once seen the “blaze of color” which Nature presents during the autumn months, is to have enjoyed a rare treat which is not readily effaced from the memory. But it is “To where the silver Thames first rural grows,” that we have to devote ourselves at present, and we will endeavour to analyse, so to speak, our picture. The chief feature in the view is the broad reflective sheet of water, bearing upon its unruffled surface the image of the mass of foliage to the left of the church tower. The bank and cows are also mirrored in the river, and the dreamy bit of distance, and little sailing boat are likewise faintly

repeated below. The warm color of the clouds also gives an agreeable tone to the water. You will observe that nearly all the trees are under shade, caused by the passing shadows of the clouds, and this treatment of our subject will give a "breadth of effect," and serve to contrast with the brighter parts of the picture.

In copying this subject crispness and decision of touch in the foreground are necessary in order to "throw back" the middle distance; the cows must also be brightly touched in.

THE LEAD PENCIL OUTLINE.

Draw the horizontal line across the paper, commencing just above the red cow. Upon this line sketch in the bank of the middle distance, then the mass of trees, the large tree to the right and the church tower.

The bank and the cows, the distant trees, the sailing boat, and the hills will next demand attention, and must be correctly pencilled in with a firm, light touch. The yellow bush and foreground with the boat and man, must next be accurately drawn, and lastly the clouds; the reflections and distant birds will complete the sketch. If it be all done honestly and daintily too, the mere pencilled outline should form an attractive little river scene, but of course it will be enriched in effect, and acquire additional value, from being given the hues of nature.

TO COLOR THE SUBJECT.

Having made a most careful comparison of your outline with the original, and found it correct, commence to color by washing all over the subject a pale mixture of Yellow Ochre and a little Brown Madder; this will give a delicate ground color to receive the subsequent washes.

When quite dry begin to paint the sky with Cobalt Blue, and pass this color over all the blue and grey parts, such as the mass of dark foliage, the reflections, and the distance.

Yellow Ochre and Light Red must next be carried over the mass of dark trees, the bank below them, and generally over those portions



VIEW ON THE THAMES.

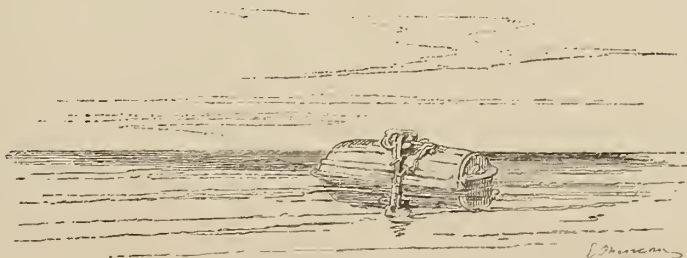


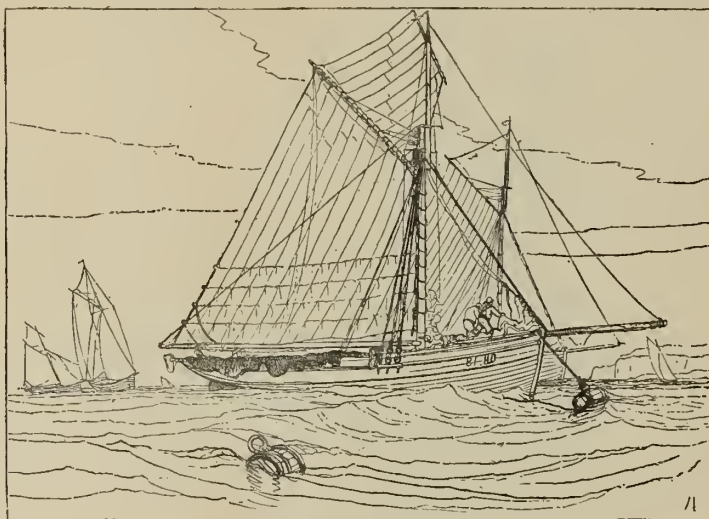
SKETCH ON THE THAMES.
Reduced from Vere Foster's Drawing-Book.

which have a yellowish tone. Now put in the grey masses with Payne's Grey, going all over the dark trees, the reflections, and the distant trees, and with a paler wash for the clouds. When this is dry, add to the Payne's Grey a little Yellow Ochre, and paint in smartly the grey-green foliage, passing a little wash of it over the reflections, just to give them a pale green tint. The bank to the left must now be done by first washing a little green made with Yellow Ochre and Cobalt, over the grassy part of it, this color must also go over the green parts of the trees, the foreground weeds, and partly over the bush to the right. A little Light Red must be passed over the red or warm part of the left-hand bank, also the bank below the dark trees, the boat and all red parts of the foreground, and, very pale, over the water and warm portions of the sky and clouds.

A very careful examination of the work must now be made to see how the general strength looks, and if weak in any places, those parts must be corrected. The final touches should come next, with Burnt Umber for the markings of the branches of the trees, the boat and man, the weeds, &c., and with the addition of Indigo for all very dark touches.

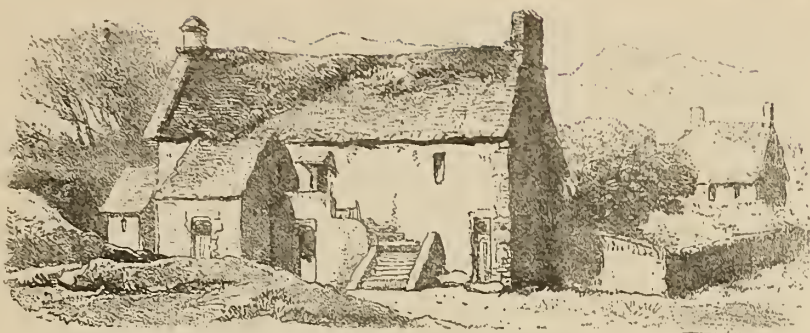
A little Burnt Sienna touched on the yellow bit of the foreground bush and red cow, and a paler wash over the green part of the trees, and church tower, will bring our lesson to a close. The white cow, the lights on the man, and all other lights must be scraped out with a sharp knife, but, as we have said before, none of this finishing work is permissible until the entire painting is completed.





BRIXHAM TRAWLER.

Reduced from Vere Foster's Drawing-Book.



SUBJECT No. VI.—CLOVELLY, NORTH DEVON.



THE lovely village that nestles amid the wooded cliffs of North Devon, has been described by the late Canon Kingsley so beautifully in his *Westward Ho!* that the pupil should read that most delightful of English romances (if he has not done so already) in order to form an idea of one of the few remaining types of an old English fishing village. Clovelly

is indeed a charming spot, and, in spite of rail and steamer, has managed to retain its primitive character. The houses seem to be hanging to the cliffs when viewed from the shore, and what is called the "street" is but a few yards wide, and so steep that a succession of steps formed of pebble stones, dreadfully slippery in wet weather, are placed at intervals to assist the inhabitants to ascend. But these rude arrangements only serve to increase the quaintness of the place. Many of the cottages are nearly enveloped in fuchsia trees, whose drooping boughs partly conceal the rustic doorways and windows, and scarcely allow the inmate to behold the lovely prospect of sea and shore.

The quaint old pier is a fine specimen of old native stone work, which for years and years has stood the tremendous power of the Atlantic waves, and sheltered the fishing craft from its fury.

Let us make a closer acquaintance with our venerable friend, and

watch the waves as they roll against him! Our picture was designed to illustrate "Motion," and if the pupil fixes his attention upon the waves for a short time, he will find that they seem to move towards the shore, and the stormy clouds blowing in from the sea help to carry out the same movement. Having called notice to this fact, we will now commence to copy the view.

THE LEAD PENCIL OUTLINE.

Draw the horizontal line faintly across the subject at the height of the distant sea-line from the bottom of the view, and afterwards the pier-head in its exact position, with the ladder and the two upright posts near it. Next draw in the houses to the left of the pier, making sure that they are in their proper positions. After this carry the top line of the pier from the houses to the pier-head, and complete the bottom line of that structure. Now draw in the dark mass of wall to the right of pier-head. The cliffs must be done next, with the little cottages, then the clouds very faintly, but correctly, indicated. Next comes the vessel with the sail, and the smaller boats, little figures, &c. Now sketch in the sea-line where it marks the shore, and then, very carefully proceed to draw the waves, doing them very accurately, and endeavouring to give them the appearance of motion. The piece of wreckage floating upon them, and finally the birds, carefully delineated, should complete the sketching of the little picture.

TO COLOR THE VIEW.

Having mixed a pale wash of Light Red and a little Yellow Ochre (about the strength of the warm tint of the light part of the clouds), carry this tint all over the subject; when dry go over it again, with the exception of the sky. The next thing to do is to paint in the blue parts of the sky with Cobalt, passing the color over the hills, the shadow across the shore and pier, and the waves (leaving the lights upon their crests). Add now to the color a little Light Red, and match it with



CLOVELLY, NORTH DEVON.



STUDY IN THE NEW FOREST.
Reduced from Vere Foster's Drawing-Book.

the grey part of the clouds at the right-hand top corner; with this tint go over all the grey portions, including the shades of the waves, &c. Next add a little Payne's Grey to the color, and paint in the dark clouds, the dark wall to the right of the pier-head, the dark shadows of the hills, the dark grey touches of the waves, the shadow across the pier, &c. Now pass some Yellow Ochre over the hill where the light falls on it, and also over the near hill, the pier-head, the shore, the sail of the boat, and the boat next to it; also over the waves in order to give a green tone—the strength of tint being about that on the pier-head. Some Light Red must next be washed over the sunny hill top, and the lower part of the near hill, and also the shore, and the sail of the boat; and a paler wash over the pier and all red portions.

A careful comparison with the original must now be made, and the general balance of color settled, especially the waves. Burnt Umber must be used for the markings of the boats, the ladder, stones, wreckage, &c.; and where very dark, add a little Indigo. The lines of water on the shore, near the left-hand bottom corner, can be nicely scraped out with a sharp knife; also the lights on the waves generally, and the sea-birds, and little figures on the pier. A touch of Vermilion on the man, and paler on the roofs of the distant cottages, and bit of wreck, will finish our lesson.





STUDY OF BIRCH, NEW FOREST.

Reduced from Vere Foster's Drawing-Book.



SUBJECT No. VII.—EVENING—BRISTOL CHANNEL.



ON leaving the picturesque river Avon, which is the waterway to the ancient City of Bristol, the outward-bound steamer soon reaches two rocky islands, which lie almost in a straight line from Weston-super-Mare to the busy port of Cardiff. These isolated masses of rock, on one of which stands a lighthouse, look harmless enough to the observer, who, perhaps, little thinks that they possess immense powers of destruction, for they carry formidable modern forts armed with guns of great range, for the protection of the many wealthy towns that lie farther up the river Severn. As we gave in our last lesson a subject representing Motion, we now give as a companion, "Repose." The sun is setting behind the Welsh hills, and his last ray is just catching the tops of the islands; a dead calm is on the water, and a sluggish vessel is trying to catch all the wind she can, in order to reach some far-off port.

All is quiet and peaceful, and we hope that our pupil will realize the "sentiment" of his subject, and so make a nice copy of our picture. Although a quiet scene, and apparently simple enough as a subject, this class of view is sometimes found more difficult than it appears. In any case it will be well worth putting forth all one's powers to do it justice. We have put it near the end of one series of lessons, feeling that it there

occupies its proper place, being really the most difficult we have yet attempted, and that from its very apparent simplicity.

THE PENCILLED OUTLINE.

The sketching, however, should not be found difficult, but yet is worth taking all possible pains to do *well*. The horizontal line, or where the distant water meets the sky, must be drawn across the subject, at its proper distance from the bottom of the picture. The large island must next be sketched in its exact position, then the distant one, and the vessels, the clouds must follow, and their shapes be very carefully outlined.

Proceed now with the shore, giving the bits of rock and stones very accurately, as well as the boat and figure. The lines on the water and the birds must finally be sketched in. As this is a picture of quiet effect of color, principally, the drawing will perhaps need to be paler than usual, that the pencil lines may not show when the painting is completed.

TO COLOR THE SUBJECT.

Begin by carrying a wash of Yellow Ochre and a little Gamboge over the yellow and red parts of the sky and its reflection in the water, also over the yellow part of the near island, and the warm parts of the shore. This tint should be of the strength of yellow portion of the sky of the original—when perfectly dry, paint in with Light Red (over the previous yellow wash), the red clouds, and ruddy glow above the distant island, and its reflection in the water; also the red parts of the shore, and the sails of the vessel.

Great care must be taken to paint in the red clouds as sharply as possible. The distant blue part of the sky must next be done, by passing a wash of Cobalt straight across the centre of the subject, over both the sky and water, carefully avoiding the yellow parts, such as the top of the near island, and the yellow bit of the distant one, the warm



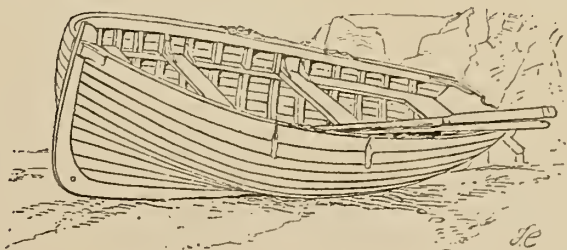
EVENING—BRISTOL CHANNEL.

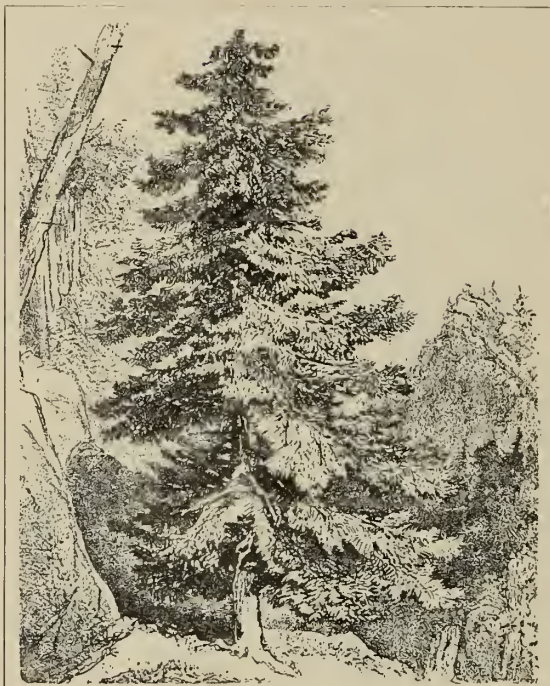


STUDY OF ELM—WOODLAND SCENE.
Reduced from Vere Foster's Drawing-Book.

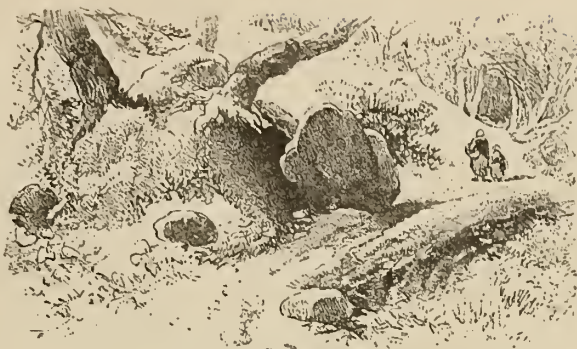
reflection in water, and sails of the vessel, &c.—all these must be carefully saved from the blue wash.

Now add a little Payne's Grey to the blue, and put in the grey clouds, matching the color with the original, this tint will be for the light greys, carrying it, of course, over the grey parts of the water, the islands, shore, &c. When this is dry, upon it paint the darker greys, by adding (to the color mixed on the palette) a little more Payne's Grey, and the least bit of Lamp Black, with this put in the dark grey clouds, the dark greys of the islands, as well as the general grey lines of the water, &c. (never mind the light lines of the water, as they can be easily scraped out when the drawing is finished). Having compared your copy with the original, to see if the greys are the proper strength, you may now touch in the markings of the rocks of the near island with Light Red and Payne's Grey, adding a little Lake where the markings are of a reddish hue. This color will also do for the distant island, and used stronger for the grey touches of the stones, &c. on the shore, with the boat and man. In all this care must be taken to begin pale enough at first, and not to let the darkest parts get "spotty" where the greys have been repeated several times. The final dark brown markings of the shore are produced by Burnt Umber with a little Indigo added for the boat and figure, and the birds can be touched in with the same, only paler. You will now have to balance the colors by giving a faint wash of Lake here and there over the shore, and the sails and hull of the vessel, and a little wash of Cobalt over the extreme distance, and a touch of the same on the figure will complete our study.





STUDY OF LARCH--FOREST SCENE.
Reduced from Vere Foster's Drawing-Book.



SUBJECT NO. VIII.—LLANBERIS WATERFALL.



AS our lessons began on the craggy sides of Snowdon, so we will end them at the foot of this grand centre of all that is sublime and beautiful in the scenery of North Wales. We hope that the pupil has progressed steadily in the right direction since he commenced his first Snowdonian study, and that he is now capable of making a fair copy of any of our Simple Pictures in Water-Color, and trust that his concluding labours will be a satisfactory transcript of the fine waterfall which forms the frontispiece of our volume.

The Welsh tourist who ascends Snowdon from Llanberis passes close to the spot where lies the original of our picture. Almost shut in from public gaze by lovely trees, the torrent rushes down over masses of purple rock, and forms a cataract of great beauty. The Welsh call it “Ceunant Mawr,” or the waterfall of the great chasm, and its native name is as usual, very expressive of the character of the scenery. The dense slaty rock is here rent across as by some violent convulsion of nature. The excessive moisture of the air causes multitudes of ferns and a rich undergrowth to spring on every jutting point beneath and above the waterfall, giving the vivid contrast of rich green foliage against the back-

ground of cold grey rock. It is a scene of loveliness which has been often portrayed by painters, and crowds of patient workers are to be seen, especially in the autumn season, working at or near this favourable ground for the sketcher. And yet the tastes and sympathies of artists are so different that, while we have seen many pictures of this far-famed waterfall, there is a variety in nearly all of them. The present little picture has been treated in a simple, broad, and effective manner,—to show how easy it is to portray a waterfall, a subject which may frighten away a timid young artist, who may shrink from the attempt to portray water in the actual headlong motion of a mountain stream.

THE OUTLINE SKETCH IN PENCIL.

Commence at the left-hand top corner with the fir-trees, and the rocks close to them, then the upper fall, and next the mass of rock to the right, being careful to fix the central sloping piece, with the little tree on it, in its true position; the small dark points of rock come next, then the waterfall itself, with the rocks to the left. The stone and foliage of the foreground must now be correctly sketched in, after which the details of the rocks, and the clouds faintly indicated. Great care must be given to the water, and the forms faithfully outlined; by this means the ultimate painting will be much simplified.

TO COLOR THE PICTURE.

A cream-colored tint of the strength of that upon the light portion of the clouds, and composed of Yellow Ochre and Light Red must be carried all over the subject; when dry begin to paint in the blue part of the sky with Cobalt, and passing the same color all over the drawing with the exception of those parts which are of a yellow tone, such as the sunlit rocks near the fir-trees, and the yellow foliage in the foreground; it must also go all over the water (the lights to be taken out with a knife when all the coloring is done, and of course when the work is quite dry).



LLANBERIS WATERFALL.



STUDY OF AN OAK—LLANBERIS.

Reduced from Vere Foster's Drawing-Book.

A tint of Yellow Ochre and a little Light Red must next be washed over the yellow and red parts, and when dry add more Light Red, and pass it over the red portions. The greys must follow with a mixture of Cobalt and Light Red, with a little Payne's Grey or Neutral Tint; this will do for the clouds, and the general grey tones of the rocks and water. Now add a little Lamp Black to the color, and go broadly over the masses of rock in shade (not regarding the greens, which will come afterwards). Having now got in the general tones, begin to paint in the green foliage, using Cobalt, Yellow Ochre, and a little Payne's Grey; this must be strong enough to show upon the grey washes, and a little Gamboge must be added for the bright foliage in the foreground.

The markings of the rocks must be done with Payne's Grey or Neutral Tint, with a little added Lake for those markings that are warmer. The dark green touches of the foreground tree is Payne's Grey and Yellow Ochre, and the branch and dark touches Burnt Umber and Indigo. Some Lake must now be carefully washed over all the red tones, with a touch of bright Lake for the red bits in the foreground.

Now compare your copy with the picture, and correct any part that is not accurate. The lights on the waterfall must now be most carefully scraped out, and the spray at the bottom done in the same way, and care be taken that it be not *overdone*.

We have now arrived at the end of our Lessons, and recommend the pupil, once he has copied them carefully the same size, to again try all, or some of the pictures at least, on a larger scale. He will find it both useful and pleasant—it will give him confidence for future efforts, and we hope that the advice given in these pages may be the means of inducing a love for the art of painting in water-colors, and that he may be soon able to attempt similar work from Nature itself, either in Wales, in the rich sketching grounds that abound in Scotland, Ireland, or the picturesque scenery that abounds in the district of the lovely English Lakes.



STUDY OF BURNHAM BEECHES.
Reduced from Vere Foster's Drawing-Book.



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